

THE WASHINGTON TIMES PAGE OF MUSIC FOR MUSIC LOVERS.

SPRING BRINGS NEW GLORIES ON VICTOR RECORDS

Great Vocalists and Instrumentalists Charm and Inspire on Easter List.

By JESSE MACBRIDE.

The bird song is the first glad harbinger of spring. The redbird is singing in the maple tree. Music and spring and the Easter time come together in the April "VICTOR RECORDS," with music for the sacred celebration of the reborn spirit in all creation, with music for the recreation of man—all sorts and conditions of men.

"What are you going to get out of your Victor records?"

"I don't know," gayly and thoughtlessly says the world.

"But there's a way to find out."

"How?"

"It's spring, with new raiment for old Mother Earth, new frocks for the young folks, and—"

"You change your thoughts in spring. Fit them to sunnier moods. If you're wise, so—here's music to act as a background to your little drama of life." And here the world—you and I—takes up its own great experiment of choosing!

Mendelssohn's "SPRING SONG," ZIMBALIST is playing it as a violin record. There is no lovelier melody in music. As Zimbalist plays, it glides one into spring and beauty and freshness. Tenderly, exquisitely, purely played, it holds rarest shading and intonation. This is pure music, rising above an outdoor spirit put into it by the plucked orchestral accompaniment. Restful, soothing, lovely, it is the kind of thing one can go back to again and again for refreshment.

Efrem Zimbalist, an artist, is growing more and more to reverence the simple in music, the pure classic "tune" that every one loves. He may be sacrificing temperament. But he has chosen to tell his story in tones with the exquisite fineness of a miniature painter. He puts the fragrance of spring into this immortal melody.

A Spiritual Pilgrimage.

"Eli, Eli, lama sabachthani," the world's greatest cry of despair, "My God, my God, why hast Thou forsaken me?" is made a despairing wail in the violin record made by ELMAN in his own setting of this Jewish air. Mischa Elman makes his violin almost human, giving the lament in high unearthly tones, and again with the depth of a cello. It is rich and vibrant in tone, a musical speech that seems eloquent in woe, nationalistic and rare with the intricacies of violin double stops and unaccompanied variations.

CARUSO sings, in Latin, from the "Messa Solenne," the "Credo" of Rossini as only Caruso can. From a Latin country himself, the greatest of tenors puts all the religious fervor of his great voice and his own faith into this mighty cry to the Crucified to "Save Us."

"Christ Our Lord Is Risen Today," chants triumphantly the TRINITY QUARTET, from New York's famous church. In all the simplicity of early Christian faith this Charles Wesley setting to the beautiful melody of Mozart is sung by this quartet, simply, repeating the verses in appealing tone. There are other Lenten and Easter selections by this quartet from old Trinity.

"Hosanna," by Granier, that great song of praise and thanksgiving, is sung this month by MARCEL JOURNET, the celebrated French basso, with a full-voiced glory in his dramatic tones and a ringing climax in his high voice.

The refrain is taken both by voice and by the rich orchestra accompaniment.

The Opera. TOSCANINI and the great La SCALA Orchestra offer the Opera Overture for an operatic program, with two recordings on a single record of the "Don Pasquale" overture from DOIZETTI's opera. There is in this record the lovely "bel canto" of olden Italian music. There is a gay little minuet in stately formal style, some pizzicati lightness and exquisite delicacy, with themes clear and charming. A pot-pourri of themes, like little conversations of the instruments, conclude with a merry whirl in the gaiety of the old-time comic grand opera.

GALLI-CURCI and MOZART are a happy pair. A simple melody, "Ah! vous dirais-je maman?" (Ah! Should I tell You, Mother), shows the rare tunefulness and beauty of a Mozart theme sung as only a great artist can give.

Then, with those phenomenal runs of dove-like smoothness, this rarest of coloratura voices soars up—with the obligato of the flute—into trills and cadences, until she reaches and holds with marvelous effect her famous high D, a tone above the high C that is the envy of all sopranos.

TITTA RUFFO, the famous Italian opera baritone, sings a rousing aria from Verdi's "ERENANI" that is virile and spirited. It is a vendetta story, and this dramatic music is splendidly sung with ringing beauty in the upper voice and depth of emotion, grippingly told also by the orchestra. There is an orchestral interlude that suggests the force of the drama, and an unaccompanied close for voice that is a rare instance of beautiful singing.

Tunes and Schubert. "BLOSSOM TIME." This year has been a renaissance of SCHUBERT, who has composed the most beautiful songs in the world.

"BLOSSOM TIME" is a musical play that has been tremendously popular. It is made up of melodies taken from Schubert and from Berlioz. There are three selections from it this month on two records.

"TELL ME DAISY" (Red Seal) is sung by REINALD WERREN-RATH, the well-known baritone. It is a "free translation" of Schubert's "Unfinished" Symphony, using a symphony strain for its refrain.

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"SONG OF LOVE," on the reverse side, is a duet sung by Royal DADMUN, baritone, and Lucy Lacy belle MARSIL, soprano. It holds unmistakable Schubert melody, is in waltz time, and an incidental waltz played by the orchestra alone adds much to its variety and to the rhythm of this record. The two voices blend effectively.

Will You Dance?

"VENETIAN LOVE BOAT," in soft, sweet orchestration, is one of those "jazzed" up dances played by the BENSON ORCHESTRA of Chicago. It has an Oriental mood, and something of the type of the lovely "Barcarolle" from "Tales of Hoffmann," with an "oh, you syncopation" touch that all the young folks want for dancing.

"VIRGINIA BLUES," another fox trot on the same record, has a strain of "Carry Me Back to Old Virginia," a little hesitation, some "hot" chords, with slides and jazzing from the saxophone.

JOSEPH C. SMITH and his orchestra has played one of the "best sellers" in "THREE O'CLOCK IN THE MORNING" that has a swinging waltz rhythm. LOLA LO' is a popular fox trot on the reverse side of this record.

For CLASSIC DANCING one can go back to the first record in today's choice, the "SPRING SONG" of Mendelssohn, as played by ZIMBALIST. Dance to it? Yes. Here is music for the soft-footed classic dance—little children in checkered robes and bare feet, like little fairies from Music's court. It has rhythm and sweet beauty.

A "Good Night."

"CRADLE SONG." This rare lullaby by Iljinsky, is sung by SOPHIE BRASLAU, the rich-voiced American contralto of the Metropolitan Opera. She gives it with English words and an orchestral accompaniment. The "sleep" is deep and rich and lulls one with its rhythm and repose. Its simplicity brings out the beauty of one of the most beautiful contralto voices that have come to us since Mme. Schumann-Heink. The lullaby reveals the close the genuine contralto depth in range, fading off into the quiet of slumberland.

"NOCTURNE," by Borodin, as played by the FLONZALEY QUARTET, is a fitting choice for the "end of a perfect day." A rare composition, this finest combination of instruments—the string quartet—interweaves a romance aria with echoed phrases that are exquisite and suave. It goes lulling along, full of minor resolves in harmony, full of atmosphere, bringing this night-poem in.

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"OUR OWN" MUSICIANS IN TIMES' GALLERY



LUCILLE CROKATT

Miss Lucille Crockatt is a mezzo soprano of Washington who sings with style and has a good repertory of the works of the masters of song literature. She appeared recently in joint recital with her teacher, H. LeRoy Lewis.

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IRVING T. HORN

Irving T. Horn, baritone, is an exceedingly popular musician who is well known as a violinist. He has played for the leading clubs and hotels in the city, and is now planning to use his voice in concert work as well as his talent as a violinist. He is a vocal student of Mr. Lewis.

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ARCHBISHOP IS SUPPORTER OF MUSIC WEEK

Baltimore Prelate Writes Lawrence of His Interest—Catholic Choir Coming.

Music week in Washington, through its director Robert Lawrence, has just received further evidence of the extent of the interest taken in this second great civic musical event for the National Capital.

Archbishop Curley, of the diocese of Baltimore, has written the following letter endorsing the movement most heartily, and a very famous double quartet, the Schola Cantorum of St. Peter and Paul Cathedral, of Indianapolis, Ind., sends word that it will take part in the week's events.

The archbishop's letter is as follows:

Archbishop's House, 408 N. Charles St., Baltimore, Md., March 15, 1922.

Mr. Robert Lawrence, 1210 G St. N. W., Washington, D. C.

Dear Mr. Lawrence—"I am in receipt of your letter of March 13 and I recall our conversation on the morning of the same day at St. Patrick's. I am writing to state that I am in full sympathy with the purpose of Washington's second Music Week and I sincerely hope that it will be an unprecedented success from every standpoint."

"I will be very glad indeed to have our Catholic schools in the city and District to give their very fullest co-operation in the matter of bringing together your choir. You may, then, present this letter to the pastors and the teachers of the schools when you approach them in this connection."

"I consider the work as having an educational value for our children and at the same time has a very decided patriotic value, inasmuch as it gives to our children the best there is in our own American musical productions."

"If at all possible, I will endeavor to be present on June 3 to witness the staging of your musical event—"America the Beautiful." I will be very pleased to welcome Father Finn's famous Paulist Choir and the well-known double male quartet from Indianapolis to the city of Washington. I am sure the impression made by this Catholic musical organization will be very lasting indeed. In communicating with them you are free to mention my name."

Wishing you every success in your work, I remain, yours very sincerely,

MICHAEL J. CURLEY, Archbishop of Baltimore.

From the Indianapolis Pontifical Institute of Sacred Music, of the Schola Cantorum of the Cathedral of St. Peter and Paul, a letter written by Elmer Andrew Steffen, director and diocesan chairman, says that the double quartet, of which Archbishop Curley speaks, will accept Mr. Lawrence's invitation.

"Our organization," Mr. Steffen continues, "numbers fifteen men with two accompanists. As you have suggested, we are proceeding with a plan to have sufficient funds subscribed to finance the transportation to and from Washington, and, in turn, we must look to your organization to take care of our four or five days' stay."

"I am taking for granted that we will be allowed to confine our programs to the particular type of music we present, namely, masses, hymns and motets from the Roman Catholic Liturgy (sacred music)."

The interest outside of Washington, and the decision to so importantly support Music Week, shows how far-reaching the influence of the Music Week movement is. It may almost be called a national institution.

For additional Music News See Page 15.

AMONG THE MUSICIANS

Associated Studios.

The fifth pupils' recital of the season, of the Associated Studios, Otto T. Simon, voice; Lucille Spier, piano; Henri Sokolov, violin; will take place Saturday evening, April 8, at 8:15, in the auditorium of the Y. M. C. A. Arthur Mayo and Otto Simon will be at the piano. The program will be "Sonata," opus 2, No. 1 (Beethoven) Mrs. Charles Imlay; aria from "La Favorita" (Donizetti) and a song of Jensen, William Kenyon Lloyd; violin solo, "Andantino" (Mendelssohn) Violet Kekki; three Grieg songs and a Mozart aria, Mrs. Charles Olin Ball; two movements from Mozart's F major Sonata for piano and violin, Maisie Nothnagel and Joseph Finocchiaro; two Bernberg songs and an aria from Handel's "Joshua," Mrs. Ida Willis Seaton; two Chopin selections, Martha McAdams.

The public is cordially invited to attend.

Y. W. C. A. Glee Club.

The Y. W. C. A. Glee Club gave a very enjoyable program recently at the Veterans' Bureau at Silver Springs, Maryland. The members of the club met at the F street building of the association where buses, which had been sent in for them, (Continued on Page 15.)

"The Hit of the Hour"



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ABOUT eight years ago, marking a brilliant epoch in musical history, The Aeolian Company introduced the Duo-Art Piano with its wonderful power to reproduce the artist's actual playing.

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posterity, have chosen it as the one fitting medium of their art.

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